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EDITORIAL

A twenty-fifth anniversary is generally celebrated as a time for congratulations and rejoicing. This, which you are now reading, is the twenty-fifth number of the Laban Art of Movement Guild Magazine. What have we to celebrate?

It was in 1946 that the Guild first came into being. What has been accomplished since that time? As far as the Guild itself is concerned, we can congratulate ourselves upon a greatly increased membership, not only in the British Isles, but in many parts of the world; a Conference held annually, at which the number of members attending grows from year to year; an increase in the number and scope of publications; and the provision of numerous courses to suit the varying needs of members. For some years past an annual refresher course for professional members has been held. On page 42 notice is given of a course especially for associate members.

All these activities are evidence of the growth of the Guild. Of the ever-growing importance of the work for which the Guild stands there is abundant evidence. In 1946 few people had heard of "Modern Educational Dance"; fewer still of "the Art of Movement"; and in England a regrettably small number of people knew of the work of Rudolf Laban. How different is the picture in 1960, most markedly in the field of education! Advertisements for teaching posts in schools and colleges now ask for candidates "with a knowledge of the principles of the Art of Movement"; "trained in Modern Educational Dance"; or "Laban-trained." On page 43 particulars are given of an officially approved three-year course by which young men and women can become specialist teachers of movement and dance. This is indeed a landmark, and a cause for "congratulations and rejoicing."

L.A.M.C. SUMMER COURSE, JULY, 1960

A very happy and successful Summer Course was held in London during the last two weeks in July at Maria Assumpta Training College, Kensington, and it is to be hoped that more courses of this type will be arranged by The Laban Art Of Movement Centre in the future. The theme of the course was "The Contemporary Importance of Movement Education" and whilst specific aspects of study were dealt with by different members of Staff, every session was considered from the point of view of the enrichment given to the individual personally or in a group through movement education.

Over sixty students attended the course including visitors from Portugal, France, Canada, Germany, Holland and Poland. Many of you will know Susanne Kabitz who came on a flying visit just for the eight days of the course. A group of American physical educationalists on an extensive tour of Europe "dropped" in for a morning to observe our work.

There were twenty-two very familiar faces, all either old students of the studio or regular "comers" to holiday courses and they formed a separate group who worked on more advanced considerations of Effort and Space Harmony with Lisa Ullmann and Valerie Preston. We were all very pleased that Marion North was able to join the Staff for four sessions, when she taught this advanced group. The larger group explored the fundamental principles of movement and the development of group sensitivity through the Creative Dance approach. Some of these classes were led by Athalie Knowles.

The finale to the course was a most unusual and exciting talk, illustrated with a colour film on original work being carried out by Betty Meredith-Jones in New York, with aged people in private and state homes. This was, I think, a most fitting climax to a course with the title "The Contemporary Importance of Movement Education", since it left us with the thought uppermost in our minds that whilst movement is the property of all mankind, it is the responsibility of the comparative few who come to study to apply their knowledge in whatever way they can in this day and age.

MODERN DANCE HOLIDAY COURSE, AUGUST, 1960

Some sixty to seventy people attended this year's Summer Course held at the City of Worcester Training College in August. Students came from as far afield as Australia, Israel and Cyprus, and we were very fortunate in having Miss Betty Meredith-Jones to teach us and tell us about the most interesting movement work she is doing in America with mixed elderly groups, some of whom are ninety years of age. The great social value of such work was made very evident by her film.

The work of the Course was most ably arranged in three groups. *Course A* was planned for those who had little experience of Laban principles of Movement and Dance; *Course B* was for those with experience who wished for further study in the teaching of Dance; while *Course C* catered for others with experience who wished to increase their knowledge of the principles of movement composition, and further their ability in performing, and we all took part throughout the course in Miss Ullmann's tremendous Movement Choir.

Course A

In the school room on a bright sunny morning Group A, each member a little self-conscious, began its first lecture. Under the able guidance of Miss Russell this self-consciousness soon disappeared as she got us moving about the floor under the general theme of Locomotion. Thus we traversed the floor in long and short steps and in different directions making shapes and patterns with our bodies and feet. During the fortnight we progressed from travelling to elevation, getting ourselves off the floor; first sinking and rising then leaving the floor with the feet leading and gesturing making shapes in the air.

This led to the use of body weight and its transference from one part to another. Using all our previous knowledge we practised travelling with emphasis on feet and knees, pushing from the floor taking the weight high and lowering to one foot; scooping movements going down with flexible hips rising with a jump and with rotation. We aimed at taking the weight through the body crump-

ling on to the floor, pushing weight down, then rising in a rippling upward movement.

All this movement-study led naturally to movement themes and sequences with Miss Jordan. Under the general theme of meeting, parting and circling we brought into play the quality of expression of movement, the speed, strength, direction and how one thing led to the next. All this culminated in the performance of dances, one by the men and another by two groups of women on the theme of meeting, parting and circling.

In the lectures on sound we played all types of instruments which could be used by children. We practised on interchange of musical rhythms between partners making conversations and then formed groups to make a group rhythm. This culminated in the group's working out a musical pattern of thunder and lightning with rainfall which developed into a Rhumba Rhythm.

HERBERT THOMAS.

COURSE B

We were a small, compact and most companionable group. We were more particularly concerned with the educational aspects of Dance and we certainly added considerably to our knowledge during a lively series of training, observation and dance sessions.

All the Staff worked with us during the course giving us a very wide range of dance experience. Sylvia Bodmer's training sessions furthered our own technical knowledge as well as providing some vigorous movement experience! With Diana Jordan we spent some most rewarding sessions working on Pulse. This inherent rhythm which we all possess often lies unawakened in Movement work and Diana Jordan certainly revived its importance to us. Lisa Ullmann's sessions were devoted to Observation and Notation. We were forcibly reminded of the vast field of observation and notation of movement qualities to be studied. We spent some very useful moments in discussing the most suitable descriptions of movement qualities. Although our sessions with Joan Russell and Geraldine Stephenson were few in number, they were most enjoyable, being concerned with dance sequences. The music ranged from Britten to Negro Folk Songs.

Additional this year were sessions on Sound by John Dalby. They provided a contrast in several ways: firstly because they included a good deal of most satisfying "stillness" for which we were extremely grateful and also because of the many ingenious exercises aimed at improving our "sound" qualities. Evidence of the improvement was given on the final day when we rendered "Two Lovely Black Eyes" in a number of unusual and original versions, much to the amusement and delight of the listeners. It will be

interesting to see if any of the innovations appear in the dance schemes of Group B members.

DAVID MALE

COURSE C

Training—Geraldine Stephenson

Training with Miss Stephenson was a most enjoyable experience. I love the cheerful way in which she insists on one's achieving the impossible.

The training sequence, with its variations of impact, impulse, bound and free flow, was performed to a modern record by John Barry called "Big Fella". Geraldine called the sequence "a lighthearted affair", and whilst one was grimly trying to control one's ankles, knees and hips as well as trying desperately to remember what came next, one could at least see what she meant!

On the last Friday morning we dressed in black tights and tunics and endeavoured to impress the rest of the course with our lighthearted efficiency.

Sound—John Dalby

Those of us who were unacquainted with Sound and Mr. Dalby approached the first session with some apprehension, but we were soon reassured. We lay on our backs and breathed for half an hour. This made us realize how little attention we pay to relaxation, which is such an important part of movement training. Mr. Dalby directed this part of the work towards voice production.

Instrumental work played a large part in C Group's Studies. After interesting experiments in rhythm using conventional percussion instruments, a happy improvisation in the kitchen of the Students' Buffet one evening led naturally to the composition of the Kitchen Concerto during the next two sound classes. We were allowed unlimited scope in our choice of instruments provided: (*a*) they were portable, and (*b*) permission had been obtained from Authority for their use.

The first few bars of the concerto were played effectively on the tuned bottles. A delightful solo was played most charmingly on the two foot rulers (played, of course, one under each foot). Other notable performances were given artistically on the musical spanners, and sensitively by two players on the boot scraper. The full orchestra was most impressive.

Dance-Drama—Geraldine Stephenson

The sessions were devoted to the production of a Masque and to shorter items entitled "Noise" and "Gloom".

Words and music for the shorter items were composed by Mr. John Dalby. The dances were accompanied at the piano by the composer, the dancers themselves speaking the words. "Noise" was a skit on those who have a craving for excitement, noise and speed without purpose. "Gloom" was a skit on the purposeless pessimists who rather enjoy the indulgence. Both these items were great fun to perform.

The Masque was performed to music from "Diocletian" by Purcell, accompanied by Phyllis Holder at the piano, and by a choir from A Group who also introduced a percussive accompaniment to part of the Masque.

I shall not attempt to describe the Masque with its courtly dances, nymphs and fawns, riotous Bacchanal and final chorus danced and sung by all. As time went on more and more people were pressed into the Masque. Young men who came into the hall only with the idea of joining the choir found themselves leaping across the stage, bearing bodies upon their shoulders, in the Bacchanal! Late comers to the course were given a place in the Bacchanal, and finally, the whole of B Group joined in.

It was certainly an experience to take part in the progress of the production.

SHEILA MCGIVERING

Members of Course C had to make two choices within their Course; one between Space Harmony and Creative Composition, and the second between Dance Drama and Lyrical Dance.

Space Harmony with Lisa Ullmann

Those who chose "Space Harmony" had three interesting and instructive sessions with Lisa Ullmann.

In the first we discussed movement in and relationships between the "door", "table" and "wheel" planes. We then worked out individual movement studies utilising movement in the "door" plane, and used these to help us with our observation.

In the second we concentrated on the difference between transverse and peripheral movement, and discussed movement along the diametrals. Miss Ullmann then showed us quite clearly the relationship between the structure of the icosahedron and the three planes of movement studied earlier.

In our last session we studied the implications of the inclination of movements from one plane to another, giving the movement a steep, flat or flowing nature, depending on the direction of its inclination. From there we progressed to a bodily experience of the A scale, a harmonic relationship between steep, flat and flowing movements.

Lyrical Dance with Sylvia Bodmer

Sylvia Bodmer gave us a suite of three lovely dances to music by Gretry.

In the first we stressed the relationship between one body part and another, between partners and also the individual interpretation of a given dance theme.

In the second we had again partner relationships, but here we were echoing or leading our partner, gathering her into the centre of the room or leading her away from it; passing or meeting her. In the third we moved to a relationship between the group, and danced together in harmony.

The three dances had very definite spatial relationships within their composition and were delightful in their changes of mood and quality.

As a contrast we worked on a humorous "Action" Dance, taking the idea of the "action" painter as a stimulus. The Artist retired to his own small world, with the aid of various odd pieces of clothing, in order to gain inspiration. The shapes of the "small worlds" caused great hilarity as did the realistic resemblance of the movement to the dynamics of this unusual type of painter, when he eventually became inspired. Unfortunately his inspiration became inexplicably muddled with the ideas of those around him, so he again retired from the community to the accompaniment of excerpts from several Modern Jazz Records.

VIVIEN BRIDSON

Creative Composition with Joan Russell

One of the choices given to members of C group was the opportunity to study Creative Composition with Joan Russell. It was thought that, had this not been included for C group, it was just possible that someone could attend the course without producing any dance of his or her own invention.

We used Brahms' "Variations on a Theme by Haydn—The St. Anthony Variations". With only three sessions at our disposal, we divided into three groups according to our preference for the variations. We retained these group identities, each foreshadowing its personality due to emerge fully in the variations, while working together on the introduction. For the second and part of the third session, each group went into a separate room to work on its own variation. We had hoped to work together again on the finale, but as time was short, the third group drew us all into the end of their more flowing variation, so that we were once more three groups working together.

PADDY MACMASTER

L.A.M.G. REFRESHER COURSE FOR PROFESIONAL MEMBERS, OCTOBER, 1960

The Guild Refresher Course for Professional Members was held from October 14th—16th, 1960, at the Hayes Conference Centre, Swanwick. The theme of the Course was Space Harmony, and three aspects of this were studied: principles of space harmony, led by Lisa Ullmann; space harmony and dance composition, with Sylvia Bodmer; and the application of the principles of knowledge of space harmony in teaching, with Valerie Preston.

There were five sessions in all, two of which were devoted to one of the above subjects and one each to the other two. This was found to be a very satisfactory arrangement, giving everyone a comprehensive survey of the whole subject together with a deeper insight into the topic of individual choice.

Principles of Space Harmony—Lisa Ullmann

Lisa's group worked for two sessions on the fundamentals of Space Harmony. We started by grasping and releasing with our hands. We decided that, in grasping, we were enfolding space and, in releasing, we were penetrating space; we then practised enfolding and penetrating space with the whole body. Lisa stressed that we were concerned with space and not with body function. From this we discovered that enfolding resolved in stillness and penetration had a "going on" quality.

The orientation of our bodies within our personal space is made easier by detailing definite points which have been evolved in relation to the structure of the body. We found five of these points easily and having worked on them symmetrically for a short time left them in order to discover the other seven: forward and backward deep; left, right and backward high; left and right forward. Lisa linked these points to make a seven ring and we did our best to perform it! Starting forward deep through medium and high left to backward high; a transition to high right then backward deep to forward right and a second transition to the starting position. The linking of the first four points brought about enfolding and the linking of the rest caused penetration; therefore we were

enfolding on one side of the body and penetrating on the other.

Performing this seven ring was a satisfying experience as the movement is balanced and harmonious.

ELIZABETH SMITH

Space Harmony and Dance Composition—Sylvia Bodmer

"Behold, my heart danceth in the delight of a hundred arts."

—KABIR.

Once again we met, and yet once more were both amazed and delighted, as was the Indian mystic and poet. However often we dance together there is still to be found a new theme, another approach, a further insight into the problems and the knowledge of the art of movement. We continue to learn from Laban.

Having chosen to be in the group concerned mainly with dance composition, rather than with the equally attractive 'introduction to the principles of space harmony' or 'use of space harmony in school work', twelve of us met Sylvia in the morning. We all enjoyed this period very much, and when we saw the work of all the groups at the final meeting of the week-end, it proved to be an integral and satisfying part of the whole. Our theme was Balance. Exploring this theme with Sylvia led us into many movements initiated by adjustments of the spine. This mobile structure was balanced, erect and stable at one moment—an architectural column in space and sufficient unto itself. A fleeting instant later as we twisted and turned, balance of an entirely different nature was achieved. Here the spine was no longer erect, but, reaching into the transitory stance of the diagonals, one part of the body enwrapping another, each of us finding contact one with another, we found the labile balance which Sylvia spoke of.

This aspect of Space Harmony formed the basis of Sylvia's dance composition for us. The music used was "Andalouse" from Massenet's "Le Cid". Alternately spaced, and with a labile or stable motif two groups 'played' on the undulations and harmonies of the theme and the music—the first reaching and retreating, opening out and enfolding the other in turn, the second, columnar in attitude, rising and sinking, lifting and giving support. An experimental work-out in threes (one labile between two stable) showed up the charming pattern and disciplined balance of the composition. On Sylvia's instructions and with cheerful effort, we tried to learn both parts, but found difficulty, in the limited time, in achieving the same certainty in each. This is a problem often with us, as the writer found, when, on returning home and now the happy possessor of the recorded music, one part can be recaptured and enjoyed and the other, so far elusive, is found to be

pitted with gaps or puzzling alternatives. It seemed desirable to look further into the meaning of words. "Labile" as described in the Oxford Dictionary is derived from the Latin "labilis", meaning unstable, liable to displacement or change; whereas stable equilibrium is a "state of balance to which the body tends to return after disturbance", "stable" deriving from "stabilis". "Stand" and "lapse" come from the same roots as the corresponding adjectives.

To end on a lighter note, having cleared a 'space' in the drawing room at Swanwick for our session with Sylvia, by arranging the seemingly all-too-numerous arm-chairs around the circumference of the carpet, we were hard put to it afterwards when asked to 'tidy up' the room. How many arm-chairs around the fire, how many cane chairs in a steady circle in the centre or in the satellite group near the window? A different notion of space harmony arose as three of us struggled to restore the room to its former harmonious stability. That we managed this task successfully may be due in some measure to our session on "Space Harmony in Dance Composition" with Sylvia.

ANTHEA PLATT

The Application of the Principles of Space Harmony in Teaching —Valerie Preston

Valerie Preston stressed with her group the application of Space Harmony knowledge in the teaching of senior girls. She particularly impressed upon us that the "story" so often expected in Dance need not be applied externally. It lies within the rhythms of Movement itself and is contained in Space Harmony if we would only deepen our understanding of it by searching for the meaning within.

The "story" of our dance in her first lecture was based on the relationship of three dancers within the harmony of a three-ring. The "story" evolved from the simple beginning of three dancers moving as one and it developed through the continuously changing relationships between the dancers in coming together and separating. Each dancer, while maintaining her own chief "characteristic rhythms", experienced those of others within the steep, flat and flowing context of the three-ring.

In the second session, Valerie Preston helped us to realise how we could train the body to speak more clearly for us through a greater awareness of the relationship between the body and spatial tensions. We first experienced the relationship of movements of the spine, i.e., curling and arching, bending and twisting, with the wheel, door and table planes respectively. It was suggested that a form of orientation should be taken for our study—in this in-

stance, the A and B scale and the body spatial relationships were further stressed through the natural association of: (*a*) symmetry, with the curling and stretching spinal movements leading steeply into the wheel plane; (*b*) twisting, leading into turning with the flowing movements into the table plane; and (*c*) bending sideways, with the flattening stress into the door plane.

The self-discipline involved in achieving the precision of the latter and in obliterating our own movement habits in this respect, was most revealing!

Expressiveness of speech in the body actions was further stimulated by a partner gesturing in space led by centre of levity or a leg, evoking a response from the partner with a 'whole' body movement. We also experienced the rising and sinking, advancing and retiring, opening and closing movements of the dimensions with the natural tendencies in the body to elevation, travelling and turning, and gathering and scattering gestures. Discussion followed as to how to help girls to appreciate the spatial harmonies within their dramatic movement ideas to bring more shape and form to their dance dramas.

It was felt that many seeds for thought and further development were planted by Valerie in a very short time and we were most grateful to her for her inspiration and guidance in the approach to a vital problem which we all are facing in the schools to-day.

H. C. AND J. K.

LIGHT—DARKNESS

One of the most interesting figures of speech is the concept of enlightenment, which is the sudden understanding of something which has hitherto been hidden in the dark recesses of our mind. The inner image of light and darkness in relation to our mental acts of thinking and feeling can be compared with the difference between groping about in a dark room and the free walking and acting in a well-lit space. The greater freedom of movement which we enjoy is the result of an enlightened state of mind. The fear of colliding with unseen obstacles in the obscurity of groping restricts thoughts and feelings. In darkness inhibitions to which we are subjected in dealing with things and situations which we are not able to see and to comprehend, seem to leave us.

The transformation of darkness into light, or of light into darkness, is an elementary experience of our senses, and at the same time an elementary insight into the nature of our inner functions. The transitions between day and night are not at all mysterious for someone who is awake. This change is a part of the movements of the earth to which, through endless generations, we have become accustomed. The experience of space, in which light and darkness alternate, lifts us out of personal everyday happenings into a realm of general significance. But space is, for us, something quite different in daylight from what it is in the darkness of the night. The infinitude of space has no boundaries, no different sections, no beginning and no end. This pure space is felt much more intensely in darkness, during the night, than in the daytime. The multitude of things in our surroundings is reduced to almost nothing, therefore in the darkness of the night we feel the width and depth of space without being distracted by our immediate environment. The stillness in the dark seems to give sound, and the rest in darkness is not immobility but a hovering movement. Thus we are apt to feel in the hollow drone of monotonous music more real quietude than in absolute silence, just as we feel in a state of vibrating expectancy more peace than in complete stillness.

The inwardness of man, this purest form of solitude, is greater in the night than in the daytime. Complete inwardness is insight

into the depths of the soul. It is most intense in being awake in the dark of the night. The soul filled with space-fright is afraid of the night which engulfs us with endlessness. The night is the carrier of space. The loneliness of the soul is greater in darkness than in light. The suffering springing from the infinitude of space originates in our separation from it. This suffering flows more freely in the night, when it knocks at the door of infinity with more vehemence and speed which is clearly felt in our heartbeat. The heart responds to this knocking, full of desire to communicate with space which is so far away, so deaf, so dumb. It is in the night that the soul is most terrified of space.

In the inner light of acts of creation, the soul is reunited with the cosmic allness of space. Creative action is the link between soul and space. Creativeness is born with movement, which might be said to be born out of fear, and liberates the soul from its separateness from space. The moment in which the creative effort preceding movement sparks out, light appears and the liberation of the soul is started. The spark spreads light, inner light, which is the dawn of enlightenment. In Orphic rituals, through the enlightenment of creative effort, people of the past found redemption from sin.

The ecstasies found through creative movement awaken insight into the dangers of mobility, showing how readily mind and body can become separated and can come into conflict with one another. Moreover there are conflicts not only between the two, but also within the body and within the mind. Conflicts, as is now known, can rarely be really resolved in the full daylight of consciousness.

Rational explanations of irrational phenomena are too plausible to be true and effective. Because the dread of the soul is greater in the darkness of the night, creativeness explodes out of the urge to touch the bottom of abysmal space. Creative people love the twilight, the evening, the night. With growing darkness, the will to penetrate into space is increased. The urge towards space multiplies the capacity of shaping. Shaping means capturing space.

The peoples of ancient times chose the night for the performance of their religious rites. The agitation and ebullition of the soul evoked by darkness connect the individual with the cosmic whole. Prayer surges more easily in the night from its innermost source, from the longing after, and the dread of infinite space. Night favours metamorphosis. Night enhances ceremony and initiates the dissolution of the rigid.

The myth that darkness, the primeval night, was the beginning, spreads light into the heart of man. The dawn of unconscious awareness overpowers the night of darkness in invading the soul of living creatures. Space is silent and the night is silent. Depth

is the soul of space. People loving silence tend inwards, seeking truth in the depth of their own soul, the truth which grows out of silence. Movement is silent; words wrapped in darkness are able to depict the silent prayer of creative dancing. But real enlightenment is not in these dark words. It arises from active evocative movement. This was one of the secrets of the Orphic rituals. Pure space irradiates into creative solitude, and from here into action. Man bringing space to light works in a similar way to night, awakening a longing, hardly fulfilled otherwise than in the death of the "I".

The dancer who with his silent speaking awakens the nightly darkness in our soul is, therefore, often frightening when he liberates the melody of space in its whole intensity. This kind of dance is not intended for the spectator. It is in themselves that these dancers kindle the flame, and for themselves. The minute spark which illumines the darkness of eternity, and which if perceived in the convulsive struggles of the soul, appears as pain, torment or agony is redemption only for the dancer himself.

The soul would die if there were not dance and sleep. The oblivion of the outer world of time is very much like getting used to dying, learning to bear the knowledge of death. In sleep we are within space, outside those things and situations which surround us in our waking life. Breathing with free flow in a world without the presence of distinctive objects, is sleep. It is as if the abyss of space breaks into the soul, gives it the power to contact the all, and to grasp the fundamental modes of perception, touching, seeing and hearing.

It is in ambitious visions and in the touch of the dream where the great remembrance takes place; the remembrance of the real timelessness, of the playful side-by-side of past and future in all things and situations, expanding into all directions. The orderly arrangement in time, one single cause having one single effect only, is abolished. The multitude of effects, indeed the infinite number of them, is ready to burgeon out from any cause, whatsoever it may be. In this side-by-side multitude, time has become space, and where casual contacts have been in the wake-state, there are now inter-related images. It is in sleep and dream only that those inter-relations become absolutely clear. But it is difficult to recognise the primary images as mirrorings of experiences of waking life.

The world beginning in the soul and not in the outer world is more clearly discernible in dancing than in dreaming In dream, man is passively frightened by the world of space, and he brings the indistinct memories of his waking state and time ambitions into the space picture. In dance, it is the active love of the world

of space which enlightens the soul. The feeling of falling in dreams is a passive dissolution into space. The falling of the dancer is carried by the space-flow and that which brought terror in dream becomes now delight. His rebounds from the solid earth enhance his play with flow in space and his movements are the messengers of the minuteness of inner space hurled into outer endlessness. Dreams are woven around the wishes of the day. Dances create contact with the reality of space.

The bizarre evolutions of the dancer can better be penetrated consciously than those of the dreamer. What must be recognised is, however, not the outer appearance but the inner significance of these evolutions for the longings of the soul.

Seen from the reality of wake-state the dream is full of symbols. In a symbol the inner essence of things and happenings is captured. This means that dreams and their symbols have a certain proximity to the space world. But they lead to a halfway-house only. Dreams are on the way to the space world, but they never reach it, while dances lead straight into the space world itself. Dances lead straight into the realm where brooding darkness is transformed into light and enlightenment, and it should never be forgotten that they have the power to lead the dancer (and, although very rarely, the spectator also) into the light.

What happens in the night, the sleep-and-dream night, is more intense and more symbolic than the daytime action and it is not at all surprising that many of the most essential happenings wait for the night. So do devotion, surrender, abandon, in which the "I" is dying. But in dance the resurrection beyond this death is active. Dance does not need the sleep-and-dream night, dance can flower and flow in full sunshine.

Love in which a new being is conceived, a being calling upon a man and a woman until it is voluntarily or involuntarily accepted, seeks the darkness of the night. But where a melody of space is conceived and born as a message from the world of space, no outer darkness is needed. The passing away of the time world and of its ambitions can arise from the contact with the space world in plain daylight. One, two, several or many dancers can come into contact with the space world in a ritual. One can recognise in dance, very much as in love, the drive towards unity, the longing for the cessation of solitude. Love and dance are without time. They are entirely space, enwrapped into the endlessness of it all, uniting the spirit and becoming aware of itself.

In the darkness of love and in the light of dance, the soul is no longer given away to material things or mundane happenings. This not being given away has degrees which can be higher or lower both in dream and in love, as well as in dance. Every night we

are compelled to silence and sustainment, listening to the soul's own song. The space-night demands that we should hearken to its melody, which arises if the soul is contacting its depth.

It has been said that sleep is perhaps a preparation for the knowing of death. Yes, but not the external death of the body. It is the death of the "I" in love and in dance for which we are prepared, towards which our attention is drawn in sleep and dream.

The hearkening to one's own soul, to one's own distress and fear creates the feeling of being lost in space. If there were no sleep, no love, the soul would be lost.

The moment of inwardness which extinguishes separation knows neither distress nor fear. No separation is felt in the state of unitedness. Oblivion of the world as well as of the creation of the world, floats through the united Light-Darkness of space.

Beyond the diversion into opposites there is no conflict.

RUDOLF LABAN

THE POWER OF THE DANCE

My Dear Friends,

Members of the Art of Movement Guild,

I am writing this article as a personal message to you, who I feel are near to me.

We all are searching for, and have experienced something which means a lot to us, which may have changed our whole outlook and approach to life, and which is so difficult to put into words.

I shall try to describe in my own words the experience of entering into the creative dance based on the principles of harmony, not only in space, but in time as well as in weight-force and flow as evolved by Rudolf Laban.

I also feel that during these last years we all have come closer together than ever in our common aim to further this work. I ask you, therefore, to come out towards me with your own experience and understanding. Do write about it and send it to our Guild Magazine. Bring out your own point of view, disagree, contradict what I am saying if you feel so disposed. I think we should try to have a lively exchange of ideas, to bring forward personal outlooks and own trends of thought. This may bring about fruitful discussion and help our work to grow in the most natural and harmonious way.

Harmony does not mean conformity. On the contrary, harmony means point and counterpoint, poise and counterpoise, the balance of opposites which alone establishes a real equilibrium.

For me this is the very essence of creative dance and I shall endeavour to describe the balance of opposites by using the word "Polarity".

The dictionary defines Polarity as: *state of having two opposite poles, the tendency to develop differently, in different directions along an axis, as a plant towards base and apex, some animals towards head and tail, particular relation to this or that pole or—opposed property rather than the other.* Under "polar" we find: *poles serving as an axis or guiding points.*

For me the word Polarity describes the essence of growth and living structure: opposites which work or belong together through their axial relatedness.

I will mention a number of Polarities: stable and labile equilibrium, counter-movements of body-parts, symmetry and asymmetry central and peripheral orientation, growing and shrinking, gravitational pull, recurrence and free rhythmicality, mirroring, crystalline structure, relatedness and relationship.

All these I have mentioned show varied aspects of different Polarities and there may be many more. I do not try to make a systematic survey. I shall only give you my own understanding of these I have mentioned because they are basic and essential for me.

It is through entering and realising the many points and counterpoints, the balance of poise and counterpoise, inward and outward, that I have come to understand and master the equilibrium of my body and mind as a unity through stable and labile interplay, through *change*—which is the essence of movement.

Thus dance is for me the perfect medium of the mastery of change: always returning, while balancing between all my many polarities, to the poised equilibrium where my whole being is held. In my own life it means that in the midst of all the change and turmoil of our time in which we have to live I can hold a balanced outlook, I can remain myself and contribute as best I can to the world around me.

I also believe that we should try to give harmony and a relationship which brings love to our surroundings and not to underline or aggravate disharmony which is already so prevalent in our time.

When I dance, I am free. There is nothing that is set for ever; no knots which cannot be untied, no flights which cannot be recaptured. I form the shapes, I dissolve them. The wonderful play of the lemniscate* in its continuity gives me the unbrokenness of the spaces through which I move. Crystalline structures grow, open out, resolve, change—change. And I am always ready to enter creation anew—the wonder of all wonders.

I am suspended in my own equilibrium, held, but at ease, supported but not fixed, resilient but not collapsing. Between stable and labile is my interplay. My whole body achieves the feat of letting itself go and of recapturing itself. The more mastery I gain, the more I am able to adjust my change of balance to the finest possible degree. This is the essence of human and humane movement.

The sphere of movement of which I am the centre of mobile. I can let it grow or shrink, hold or revolve. Oh, the joy, the reach and the range it gives me!

* *Lemniscate: a twisted band-like shape where the surface moves in a continuum from inside to outside and vice versa.*

But further I have to go in my polarity. I feel the play and counterplay between my limbs, my body-parts, my head, my spine. Together in dance they perform the most intricate shapes, the most expressive living forms. I change, I alternate. What amazing things I can do with my body!

Out of the symmetry between my right and my left side I experience the inherent essence of living structure growing all round. But asymmetry is life as well, there is no understanding of the one without the other.

And there is the "uprightness" of my body, the sign of "man". Without this axial relatedness to the earth I could not fully understand either symmetry or asymmetry. The poise my body acquires when I stand upright like a column on the ground gives me the power to holding opposition to the pull of gravity, the fall. I fall —I rise—I am upright.

I listen to my heart-beat. What could be more a sign of life? With each heart-beat I am created anew. And when I accentuate in my dance each basic recurrent beat which sets the speed and thus a mode of existence, I recreate my life force which pulses through my whole being. I am exuberant, I feel my vitality.

What does recurrence mean? It is the repetition of an event, but not in a mechanical sense. With each recurrence in life I learn, I grow and I can become aware that I may be able to master this recurrence. That is why I enter a dance again and again. With each repetition the recurrence of events becomes more and more integrated into my being. Time has passed, I have changed and change has brought me realisation.

Where is the opposite that belongs to my basic beat, my recurrence in dance? It is the free rhythmical phrase, the irregular succession going on above my pulse beat. It is the elaboration in my dance, the embellishment, the enjoyment of excelling myself.

To every movement I perform there is a mirror image. I know that the mirror image belongs to me. It is my "other side". I dance with it, I do not try to cut it off. It is like my shadow, it enhances the plasticity of myself in my dance.

And to every harmonious crystalline structure there is the complementary other shape. Without this the conception of the harmony of movement remains incomplete. Only through this complementarity a clear knowledge of relatedness is possible; my own form poised against the outer, the other form. In my compositions this is my primary concern. I have to know either the harmonious or the disharmonious relatedness of shapes in space, of moving forms, of changing patterns. Their interplay, interlinking gives the basic structure for composition. As in architectural structure

the forms have to support, to hold, to link or to surround each other, but in dance the forms are not only static, they are fluent, changing, building up and dissolving. Certain formations, certain patterns have a specific movement meaning related to stable and labile equilibrium. Dance forms which lead to a static, chordic poise are like the pillars, the walls in architecture. These dance forms lead to pause, to held relatedness. There is stillness and distance between. But the linking forms, the binding together, the surrounding patterns and the ones which move between static bodies, they all bring change, coming together, inter-linking, separating, moving in between.

The directness of the axis between two poles and the surrounding stream of rounded, curved, spiral, enveloping and unfolding forms, growing and shrinking; these are for me the essence of harmonious structure in dance composition.

But how could I dance unless the wholeness of my being were involved: my two sides or modes of existence, my two levels of awareness, my conscious and my subconscious being? While I am dancing, the working together of these two modes of existence is apparent in my movements. Besides the main flow of my large body-movements, which are the basic structure of my dance, there is a fine play of movement in my body, the minutest contractions often only of my small muscles in all the different parts of my body. These fine shadow-movements give to the creative dance human expression, individual timbre. Never try to cut these out of yourself or in teaching or training others. No streamlined form, no doll can ever have this simultaneity of the two modes of existence. Here we can see the working together of the conscious and subconscious mind. The preparedness, the latent expectation of things to come, gives me the ability to enter at once any new phase of my dance. It is not a change unforeseen, unexpected, but a change I am prepared for and able to enter at once. What a mastery of the change it gives me, not only in my dance but in my life!

That is the power of the dance: the unforseen I know in my body, in my subconscious existence. My conscious actions are not isolated, they are linked to my latent power. A continuous streaming of my being between these two poles renews me again and again. It brings forth the very roots of myself and the magic power which links me to our primeval existence. Oh, the magic which I can evoke in my dance! I would not be myself without it.

The magic of relationship! I reach down to the very roots and at the same time I reach out towards the branches of my existence. All of us now, we are linked. The doll, the robot, are alone; they have no roots which reach into the depth, no branches which can

spread, no flowers which can blossom. But I can do all these—I am a human being—I belong—I am not alone.

When I dance I am never alone; there is no dancing alone. I can only be "with" or "against" my surroundings, my complementary beings. I can go towards or away from this relationship. But there it is and there is no escaping from it. If I isolate myself, I have only turned this relationship upside down, and then it will be I who will suffer. That is why harmonious dancing together gives such relief, such an ease, the wonderful awareness of relationship, the realisation of the equilibrium between myself and the surrounding world.

And here I come back, full circle (the symbol of unity), to my belief that we should help to foster harmony and understanding between all of us in the world.

I dance and I learn to master the essence of harmonious relatedness. Then I shall be able to know and understand this harmony. I can bring out in my dances conflict, destruction, anything I want. I can also show the humorous side of life, which brings out laughter, and laughter brings people together, furthers tolerance.

But above all there is the essence of creative experience, the spiritual message of dance, which is the union and communion through which alone I can rise above my own self.

I would like to finish with the quotation at the end of the book by Curt Sachs *A World History of the Dance:*

Whosoever knoweth the power of the Dance dwelleth in God.

SYLVIA BODMER.

THE ANALYSIS OF MOVEMENT— A CURRENT CONCEPTION AND THE REASONS FOR IT

(*Reprinted by kind permission of the Editor, from* "The Advancement of Science", *March, 1960*)

In this paper I attempt to discuss certain aspects of the movement of human beings. For my purpose there is no better definition of movement than that of the *Oxford English Dictionary*— 'the process of moving'.

There are, and have been in the past, many attempts to analyse movement, usually for a particular purpose, and to meet a specific need. So one finds treatises, or books of instructions, in which the actions proper to the development of skill in such activities as athletics, swimming, fencing, piano playing, ballroom dancing and even cookery, are analysed and described. The aim of such analysis is, perfectly properly, limited to a particular field, and usually to particular patterns of movement within that field. So one finds chapters on the back crawl, the backhand, the pole vault and the spin turn, and one knows how baffling such analyses can be because, in distinguishing the separate elements, synthesis, which makes sense of the action, is lost. The more knowledgeable one is about the activity in question, the more illuminating such books can be because kinaesthetic experience supplies the necessary synthesis.

Over and above these analyses of particular actions attempts have been made, from time to time, to analyse movement in a more generalised way, and with less particular purpose. To this category belong the various systems of gymnastics, the Motion and Time concept used in industry, and I include also the work of Dalcroze, a professor of harmony who described the physiological faculties of the musician as 'delicacy of aural perception, nervous sensibility, rhythmic feeling, i.e., the true sense of the relations between movements in time (by which he meant music) and those in space'. From this point of departure Dalcroze proceeded to develop his general scheme of relationships between music and movement which he called Eurhythmics.

The various systems of gymnastics have usually had, as a general aim, the attempt to compensate for the loss of activity brought

about by life in an industrial society and, especially, by the restrictions of the classroom. The implicit assumption has been that gymnastics could provide, in concentrated form, in short periods of time, and in confined areas of space, the kind of education in movement that would make for health, and that would also lay the foundation for skill in activities such as athletics and games.

The Finnish teacher, Elli Bjorksten, whose work had a considerable influence in this country, and whose books were published in English in 1932, was undoubtedly a woman of vision. She was aware that at least one authority held that movement played an important part in perception; she agreed, with others, that the state of the body affected the mind; but she was ahead of many, at least in the field of physical education, in appreciating the effect of the state of mind on the body.

But far as her vision reached, Bjorksten and others like her, who sought to provide a generalised training in movement, had not the means necessary to attain their aims because of the limitations imposed by the analysis of movement then available. As is well known, the analysis was, fundamentally, an anatomical one; which is to say, movement was analysed in terms of the parts of the body, each of which were exercised in turn, usually in isolation. It is true that various qualifying terms were used, and that the conception of 'rhythmical swing' influenced the mode or quality of action, but, fundamentally, the analysis rested on structure and the language used was concerned with parts.

It would, of course, be ridiculous to disregard structure, but as an analysis on which to base a general education in movement it is inadequate because it is concerned with the displacement of the limbs from one point to another, and not with movement considered as process. In practice this mode of thought led to an emphasis on isolated movement, and restricted observation to a point where Bjorksten was able to write of the action of a mettlesome horse in these terms: 'it has rhythm, beauty and grace in every movement; it seems almost to dance; each step is so light and elastic that the hoofs touch the ground for only a fraction of a second: *the leg is raised in complete isolation*'.[1] We do indeed see what we look for.

I have referred (*a*) to the analyses of movement belonging to particular patterns of action in certain acts of skill such as strokes in games; (*b*) to the more generalised analyses of industry, of Dalcroze, and of gymnastics (which, of course, have particular aspects), and I turn now to that current analysis to which the title of this lecture refers. This is the analysis of Rudolf Laban, who described movement in terms of Space—Time—Energy.

When Laban came to England as a refugee in 1938 his name

was associated in the first place with the art of dance, but although he was perhaps more continuously involved with dancers and workers I think that it is true to say that he was primarily interested in people and that he developed his analysis in order to be able to discern their needs and develop their powers.

Laban's industry was immense, and much of what he wrote remains unpublished, so that my account of this particular contribution is likely to be incomplete and inadequate.

In the first place, the analysis permits a generalised mode of thought which is extremely fruitful; it opens up infinite possibility in the field of movement, and within these ultimate conceptions of Space, Time, Energy, both the more particular descriptions, such as those of actions in games, and the more mixed, such as rhythm and momentum, have perspective.

In the second place, unlike the anatomical analysis, this one is concerned with process (and you will remember that the O.E.D. defines movement as the process of moving), that is to say, the 'going on' of movement. The terms used, namely Space—Time—Energy, to analyse process reveal the quality of the process, and, since movement is essentially transitory, this is rather like being able, at last, to put salt on the tail of an elusive rabbit.

In the third place Laban's mode of thought permits both analysis and synthesis. Every movement traverses space, and this takes time, the one implies the other, and every movement involves a degree of energy; but the three elements are inseparable, one cannot be altered without modifying the others and therefore the whole. Slow-motion photography provides a vivid illustration. In slow motion the qualities of space and energy remain the same, but their relationship to time, as represented on the screen, is altered so that an interesting, and sometimes amusing, transformation takes place.

These then are the three features of Laban's analysis that I wish to emphasise: (1) the high level of generalisation; (2) the description of process which it makes possible; (3) the opportunity for both analysis and synthesis. I now want to consider rhythm in the light of these conceptions.

The teacher of gymnastics has usually emphasised the metrical or pulse-like aspect of rhythm. Bjorksten, who, after all, was noted for her emphasis on the 'rhythmical swing', wrote: 'Sense of rhythm is "the ability to recognise divisions of time in regular measures, and to regulate one's own movement to those measures"'. Her examples, the first of which was that of marching, leave no doubt as to her meaning. She limited herself to one conception of rhythm, and it is not one that helps, for example, the tennis player or the diver, whose actions fall into phrases com-

prising a flux of efforts which are rhythmical, and successful, when the right amount of energy is applied in the right direction at the right time. In action we may compensate for lateness in time, or deviation in space, by the application of extra energy; we achieve a successful outcome by 'brute force', but the action is rhythmically distorted. It is noticeable that a skilled player, dancer, or craftsman always appears to have plenty of time, to command the space around him and to be effortless.

A contemporary writer says: 'The essence of rhythm is the preparation of a new event by the ending of a previous one. The movements of a person who moves rhythmically are complete gestures in which one can sense a beginning, intent and consummation, and in which one can perceive in the last stage of one the condition and rise of another. Everything that prepares a future creates rhythm'.[2] How often one sees an inept player lift a racquet or a bat, a diver stand on the board, a fielder move to a ball, and says to oneself, 'There is no future in it'. We may explain it by saying, 'He wasn't ready', but this is not sufficiently discriminating; the rot may have set in anywhere—in lateness in time, in snatching at time, in an inadequate combination of speed and strength, or in direction in space. I find that Laban's analysis illuminates Langer's description of rhythm, and I suggest that an understanding of what constitutes rhythm is important to all of us who are concerned with the study of movement.

Now I must turn to the reasons why, to many people, Laban's analysis seemed to be timely.

In this half-century one of the outstanding characteristics of our society, and therefore of our schools, has been an increasing concern for the individual. As this idea has grown, society, including the school, has created a situation in which the individual has been revealed, rather than concealed, with the result that knowledge, understanding and discrimination of the needs of individuals, together with the means of meeting them, have been developed.

Another, and complementary mode of thought conceives the individual and his experiences as a single and whole event, rather than distinguishing between the individual and the experiences doled out to him. For example, language is not merely taught and received by the pupil, but language is, rather, a medium used, modified and in turn modifying, a child's mode of living.

The changed relationship between parents and children, teacher and pupil is a natural concomitant of these ideas and practices, and with this change in relationships the mode of communication between adults and children has also changed.

Within these contexts, which go far beyond a mere change of

method, it was inevitable that physical education should change. In 1933 Lindhard wrote: 'One must not close one's eyes to the fact that one of the most frequent causes of correction during a gymnastic lesson is that the pupil is not in line with others'.[3]

Lindhard was a Scandinavian, but what he wrote was true of much of the work in this country. Indeed, I seem to remember that even in 1945, when men returned to teaching after the war, they were considerably shaken because, in a number of schools, straight lines, work in unison and commanding had vanished. The landmarks had disappeared and, understandably, they did not know how to look at what they saw, much as a teacher who has never taught young children finds herself completely at a loss when, for the first time, she finds herself confronted with the varied and individual activity that goes on in most infant classrooms. Her terms of reference are inadequate and she does not know how to look at what she sees. I have the same kind of difficulty in looking at American football. I know nothing about it, so that what I see means very little.

If, as is usual nowadays, children are given opportunities to experiment, for example, on apparatus, I suggest that it is very difficult for a teacher to understand what is happening unless some such general analysis as Laban's is available to guide his observation. Unfortunately, changes of method are not always based on the changes in thought from which they arise, so that full use is not made of fresh opportunities.

There are other aspects of movement not solely connected with physical education which also seem to demand a generalised form of analysis. In the first place movement is slowly coming to be regarded as having significance outside those periods in a school programme that are devoted to it. Increasingly teachers seek to understand their children's development in terms of movement; they are not content merely to discern what is done, but also wish to be able to recognise characteristic quality. After all, a growing child's idea of himself is of considerable importance to his development; it is built up in various ways, and not least through action, both functional and expressive, where the body is, as it were, both the instrument and medium of the self. It is by virtue of the body that we exist, it is our medium of contact with the world, and it is the means whereby we begin to perceive distances, heights, depths and planes.

Russell Brain writes in his third lecture on 'The Nature of Experience':

> '. . . the visual appearance of an object, such as a book or an apple, implicitly conveys to us its feel and its weight. Moreover, its position in space sketches out, as it were, the poten-

tial movements which we should have to make in order to reach and grasp it, and movement involves time. Hence, what seems a simple visual percept is never purely visual, but includes memory-traces of other sense-data and is set within the space-time of a perceptual world common to all senses'.[4]

He also quotes the following passage from Collingwood:

'. . . the spectator's experience on looking at a picture is not a specifically visual experience at all. What he experiences does not consist of what he sees . . . it does not belong to sight alone, it belongs also to touch'.

He goes on to amplify this as meaning not only tactile values, but distance, space and mass-motor sensations and images.

So movement plays its part in the development of perception, and this is one reason why movement is an insistent need of young children.

Movement is an important factor in all sorts of situations: in sheer necessary locomotion, in craftsmanship, and in athletic activities of many kinds. It is also a means of expression—together with the voice the most immediately personal. Motion and emotion are very closely linked, and just as feeling gives rise to action, so, in turn, action may modify feeling. There are many words that connote motion and emotion, or mood and attitude: *excited, agitated, depressed, elated, deliberate, calm*—to mention only a few.

Emotion may overflow, for example, in tears, or may be discharged in exclamation, or in a blow, but to express is to give shape and form to ideas and feelings and so to come to terms with them. This process, whether the medium is pigment, clay, words or movement, is an important one in achieving maturity.

If, as I have suggested, the trend of thought in society and in schools has tended, increasingly, to reveal the individual and his needs; if it is true that there is a new conception of the relationship between the individual and his experiences, and between adults and children, and if movement is regarded as being of increasing significance in the development of children, then these seem to me to constitute the reasons why Laban's analysis is timely.

Our forerunners reached towards a horizon but had not the means to understand what they dimly perceived. It is our good fortune that we have a means which has extended our thinking and, in consequence, our seeing. In *Man on His Nature,* the great physiologist Sherrington wrote in the course of a dialogue between Nature and Man, "Try then to teach your sight to grow."[5] This is one of the most important possibilities which Laban's analysis presents to us.

There are circumstances in which it is enough to know all there is to know about, for example, tennis, swimming, or Scandinavian dancing, and there are circumstances when a consideration of structure is of the first importance. Laban's analysis does not supplant such knowledge, it rather throws new light on what is known and extends our reach.

Since I have suggested that Laban's analysis provides us with a high level of generalisation, it will be clear that the term "basic" which is sometimes used in this connection appears to me to be inappropriate, although I would agree that this analysis may well form, and indeed does form, the basis of many teachers' thought and practice. The transfer of training is a question which concerns some. I suggest that children who are accustomed to explore, with concentration, the attributes of space and the gradations of speed and strength develop very vivid kinaesthetic images of these qualities, and, in so far as this happens, it is these images, rather than patterns of movement, that can be called upon in other contexts. If, for example, an action in a game calls for an element of extreme directness, extreme suddenness or perfect steadiness, then, in so far as these qualities are known as vivid kinaesthetic images, they can be brought into play. Similarly, if a coach finds that certain necessary qualities are lacking he can design a general training period in which the qualities can be emphasised, developed and understood. The emphasis would, of course, differ according to the kind of activity in question.

Some have objected to Laban's analysis on the grounds that it was developed only in connection with expressive work (which is not true), and that it is, therefore, not valid in connection with any other kind of action. This is rather like suggesting that we need two languages, one to be used for utilitarian purposes—to buy a ticket or to order the groceries—and another for poetic purposes—to write a love letter or a poem. If Laban's analysis is valid, I suggest that it is valid in connection with all kinds of action whenever a generalised mode of thought is appropriate, and that it is likely, to repeat Sherrington's words, "to teach our sight to grow".

RUTH FOSTER

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THE INTRODUCTION TO CREATIVE DANCE OF THE 13-16 YEAR OLD

There are different degrees of creative work. With young children, who are spontaneous, the teacher need only give the stimulus and they will respond immediately with a wealth of improvisation; they will create. With adolescent children, particularly those with little experience in movement, the same stimulus will result in giggles and other symptoms of embarrassment and selfconsciousness; they are not prepared to create in the same way as the younger ones. They need clear limits before they will give anything in return. The introduction of creative dance to this age group is difficult and there have been many failures. I would, therefore, advocate the use of the following stages when starting this work with 13–16-year-olds in order to build up the children's confidence and their movement vocabulary, knowing that the depth of the creative work in the first few stages is very shallow..

I presume that the teacher has sufficient mastery of her subject and artistry to choreograph worthwhile movement and would suggest that music in some form be used.

Stage 1

A dance study choreographed by the teacher and clearly taught to the children through demonstration and observation, encouraging the feel of the movement and movement memory, using simple and large movements, mainly on the spot, involving the whole body, in particular the spine and head. The class to divide into small groups 3-5 and be presented with the task:

Arrange the group formation as you wish taking into consideration that by facing different directions within the group you will meet one another at various points in the dance. Show one another.

Stage 2

Similar to the above but with more travelling, turning and jumping in the study. (It is more fun to arrange a group of travelling bodies than more or less stationary ones.)

Stage 3

A series of movements to be chosen by the teacher from either the dimensional or icosahedric keys; these to be performed in unison. Task:

Perform these in whatever order you like making a suitable transition between them. Try several ways and finally, in small groups, select and practise your choice noticing when you are doing the same movement as any member in your group and arranging between you the general grouping.

Stage 4

As above, the transitions between the movement to be lengthened to include turning to face another direction, travelling to another spot. Perform with a partner so that the transitions interlink with hers to form a whole. The teacher could introduce such relationships as meeting, parting, passing, encircling, being near, being far.

Stage 5

A simple movement phrase with two or three motifs given by the teacher. Task:

Each child or group make a variation on the theme. Variation can be made in level, direction, active side of the body or other clearly defined limits. The whole could be performed as an A.B.A. dance in groups. If no music is used the variation can also be in quality, timing, etc.

Stage 6

A movement phrase indicated to the children in the teacher's hand only, e.g., closing, spreading, shooting up. Task:

Transfer this hand movement into a whole body movement. After practice, work in small groups with one child giving the hand indication. Later still, the body movement can be transferred into a group action.

Stage 7

The teacher to provide music or percussion of a rhythmical nature. Task:

Children first listen, discuss, if necessary, the qualities, etc., of it and then improvise to it by bringing out the rhythm in the feet

on the spot, then travelling with jumping and turning; finally in the whole body until all are improvising with rhythmic movement. Later, the accompaniment can change and the children respond to this. It can also fade out altogether, the children continuing dancing with their own changing rhythms.

Stage 8

Clear movement ideas presented by the teacher in words or symbols but no actual movements given. Task:

Express these words or symbols in movements of your own making it clear in action, rhythm and pattern as applicable. Teacher to give guidance in the development of what is produced so that a short dance is accomplished. (Possibly, one child accompanying another, or a group, on the drum, as no one piece of music will be suitable for all to work to.)

Stage 9

A group dance for the whole class, the general arrangement of groupings, floor patterns, movement happenings and group actions planned by the teacher. Task:

Follow the general outline given but make your own exact groupings and movements to follow the theme of the dance. Movements could be individual or in unison; this to be decided by the children as they go along.

Stage 10

As above but with only the first part planned. Task:

The second part to evolve from what arises in the first, as improvised by the children and guided by the teacher.

Stage 11

Group of 5-8. The theme of their dance to be decided by each group.

The teacher to be prepared to give as much or as little guidance as each group requires. Percussion, voice, and other sounds could be encouraged as no music will suit all groups.

Stage 12

A group dance for the whole class, the theme and general planning done as much by the children as possible. Teacher to guide and provide accompaniment, etc., as needed.

It must be understood that all these tasks can be dull exercises or thoroughly satisfying experiences depending on the teacher's sensitivity and skill in presentation, choice of movement and accompaniment.

The movements for the studies should be chosen from Themes IX-XIII from the sixteen basic movement themes in "Modern Educational Dance" by Laban.

I suggest these stages with apologies to gifted and experienced teachers, but as a teacher-trainer who is anxious to see creative dance throughout a secondary school instead of in the 1st and 2nd year only as is customary, I feel most strongly that many young teachers need as clear a framework as do their children.

VALERIE M. PRESTON

BOOK REVIEW

A SIMPLE GUIDE TO MOVEMENT TEACHING

by Marion North.

(Published privately.)

This book arose out of a correspondence course intended as a guide to people who wished to study movement observation. .

Marion North amplifies the basic movement themes expounded by Rudolf Laban in his book, *Modern Eduational Dance,* which provides the fundamental principles underlying the teaching of movement. Her book presupposes a fair degree of understanding and experience of those principles and is, therefore, not intended for the inexperienced teacher. The title is rather misleading for this reason, but Marion North has achieved a clarity and simplicity in her description of movement concepts which will be appreciated by many students of the Art of Movement. Her book also includes material additional to the postal course, and two chapters at the end of the book on "The Lesson" and "Percussion" are practical and helpful for all teachers.

This book will appeal most to the serious student, for whom the analysis of movement must be deep and detailed, and who is ready for appreciative abstract movement concepts. In the case of a teacher who has attended a short course many of the ideas and suggestions will be helpful, but the book does not give much indication of that indefinable something which provides the balance to the more analytical and conscious-making aspect of movement, which I can only describe as movement as a meaningful and expressive art. It is probably almost impossible to communicate this through the written word, but I think Marion North has succeeded in communicating the value and interest to be found in observing movement intelligently, and bringing the child or student to a greater awareness and understanding of his or her bodily behaviour, actions and potentialities.

V.S.

GUILD MEMBERSHIP

We welcome to the Guild the following:

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Congratulations to the following:

Graduates:

Mrs. Irmgard Bartenieff.
Mrs. Irene Bee.
Miss Jean Carroll.
Miss Olive Chapman.
Miss June Layson.

Fellows:

Miss Diana Jordan.
Miss Betty Meredith-Jones.

Honorary Member:

Mrs. Beatrice Loeb.

PUBLICATIONS

MASTERY OF MOVEMENT

By the end of the year the book *Mastery of Movement* will be available. This is the second edition of Rudolf Laban's *The Mastery of Movement on the Stage*, which has been out of print for more than two and a half years. It has been revised and enlarged by Lisa Ullmann and is published by Macdonald and Evans. Price 30s.

MOVEMENT EDUCATION

A reprint of this article, given by Lisa Ullmann as the Laban Lecture at the Guild Annual Conference in February, 1960, is now available, and may be obtained from the Secretary, The Art of Movement Studio, Woburn Hill, Addlestone, Surrey. Price 1s. 3d. including postage.

THE NEW ERA, MAY, 1959

Copies of this issue, which was devoted to the life and work of Rudolf Laban, are available from the above address. Price 3s. 10d. including postage.

ORIGINAL ARTICLES PUBLISHED IN THE L.A.M.G. MAGAZINE

Copies of the issues mentioned below may be obtained from Miss C. Gardner, Parkside, Hadley Common, Barnet, Herts.

March '55	Religious Dance and Ritual in Zanzibar.	Akester.
	American Dance Recitals.	Heynssen.
	Space Harmony V.	Ullmann.
	Rhythm and Dance III.	Leonard.
Oct. '55	Excerpts from Mr. Laban's early writings. .	
	Dance in Yugoslavia.	Maletic.
	Movement and Character.	Dr. Bodmer.
	Movement and Character.	E. Bodmer.
	Space Harmony VI.	Ullmann.

March '55	The Arts in Therapy.	Collingdon and Gardner.
	Recreative Dancing in the Movement Choir.	Ullmann.
	Movement Portraits.	North.
Oct. '56	The Laban Art of Movement Centre.	Goodrich.
	Youth Advice Bureau.	North.
	Modern Dance in Japan.	Harmel.
	Labanotation.	Hutchinson.
	Movement in Education.	Rabindranath Tagore.
	Movement in Industry.	Culver.
	Rhythm and Dance IV.	Leonard.
March '57	Movement, a Comprehensive Education.	Russell.
	Dancing at the Bar.	Stephenson.
	Space Harmony VII.	Ullmann.
	News from France.	Van Veen.
	"Le Balet est mort: vive le Balet".	Mayerova.
	Movement in Persia.	Heaton.
March '58	Movement in the Education of Girls with reference to Housecraft activities.	Russell.
	How is the Dance Teacher equipped to do Dance Therapy?	Bartenieff.
Nov. '58	Rudolf Laban—Obituary.	S. Bodmer.
	Movement concerns the whole man.	Laban.
	Scientific penetration gives basis for guidance and treatment.	North.
	Rhythm and Harmony in Movement as a Recreative Activity.	Ullmann.
	Movement and Personality Difficulties.	Wethered.
	Labanotation for Ethnomusicologists.	Chilkovsky.
	A Scientific Approach to the Study of Movement.	W. Bodmer.
	Movement Training in Education.	Stanley.

May '59 Entirely devoted to excerpts from Mr. Laban's writings

Nov. '54 Mr. Laban's 75th Birthday Number Biographical Notes.

The Annual Laban Lecture will be found in the following numbers:

Mar. '55. Mar. '56. Mar. '57. Mar. '58. Mar. '60.

FORTHCOMING EVENTS

Annual Conference, 1961.

This will be held at the Art of Movement Centre, Addlestone, Surrey, from Friday, February 17th to Sunday, February 19th, 1961.
Further details will be circulated later.

Elections to Guild Council, 1961.

Members are reminded that nominations will shortly be needed.

L.A.M.G. Course for Associate Members.

A course for Associate Members of the Guild, in preparation for the Guild's Standard Examination, will be held from 21st —23rd April, 1961, at the Hayes Conference Centre, Swanwick, Derbyshire.
Further particulars will be circulated shortly.

A.T.C.D.E.

Guild Members will be interested to know that at the Conference of the Association of Teachers in Training Colleges and Departments of Education, held in January last, a Modern Educational Dance Section was inaugurated. This section should serve a real need in providing a meeting place for lecturers in Dance to discuss common problems. The next meeting will be at the New Year Conference in London on January 2nd, 1961, when the main topic will be "Syllabuses for Dance Courses in Training Colleges". We also hope to arrange a week-end Conference during the coming year. Margaret Rosewarne is the Secretary of the Section.

JOAN RUSSELL (*Chairman*)

A New Career in the Art of Movement for Intending Teachers.

The Art of Movement Studio has pleasure in announcing a new course of training for young men and women leading to the status of qualified teacher. The Ministry of Education has agreed that approved candidates who satisfactorily complete a two-year specialised course in the Art of Movement at the Studio may now become qualified teachers suitable for employment as specialists in Secondary Schools by taking, at Trent Park College, a one-year shortened teachers' course which leads to the Teacher Certificate of the London University Institute of Education.

Applications for this course, which begins in September, 1961, at the Art of Movement Studio, are invited from pupils in Secondary Schools who have a special interest and ability in expressive movement, dance and dance-drama, and who are capable of reaching the standards required of a qualified teacher. Candidates must have the normal qualifications for admittance to Training Colleges.

Applicants will be eligible for consideration for the award of grants to cover fees and expenses; in the first place of the two years of training at the Studio, and afterwards of the one year of training at Trent Park.

Full details and application forms are available from the Secretary, Art of Movement Studio, Woburn Hill, Addlestone, Surrey.

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